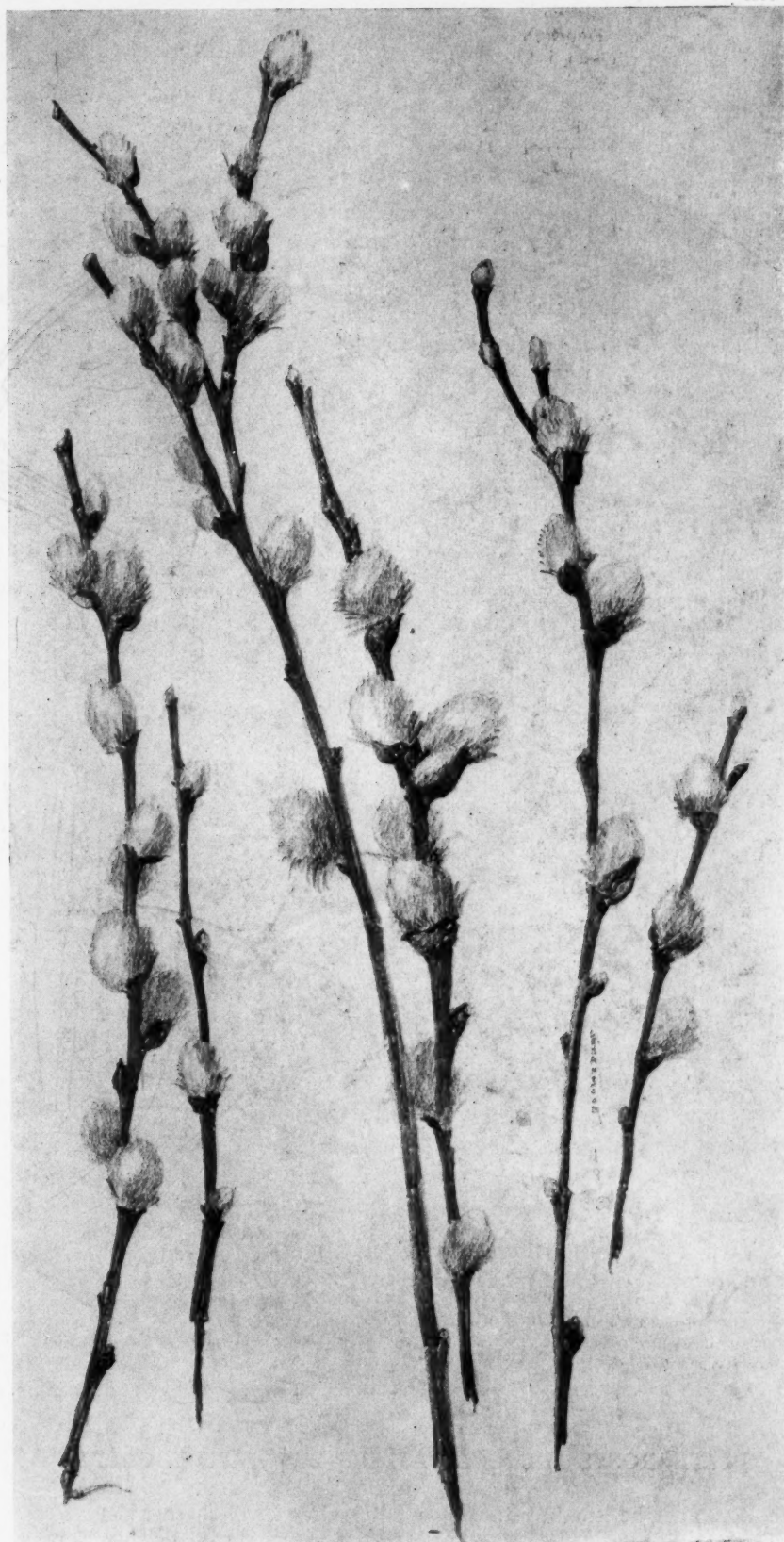


NATURALISTIC SUPPLEMENT

TO KERAMIC STUDIO FOR MAY, 1914



PUSSY WILLOW—LENA E. HANSCOM

(Treatment page 4)

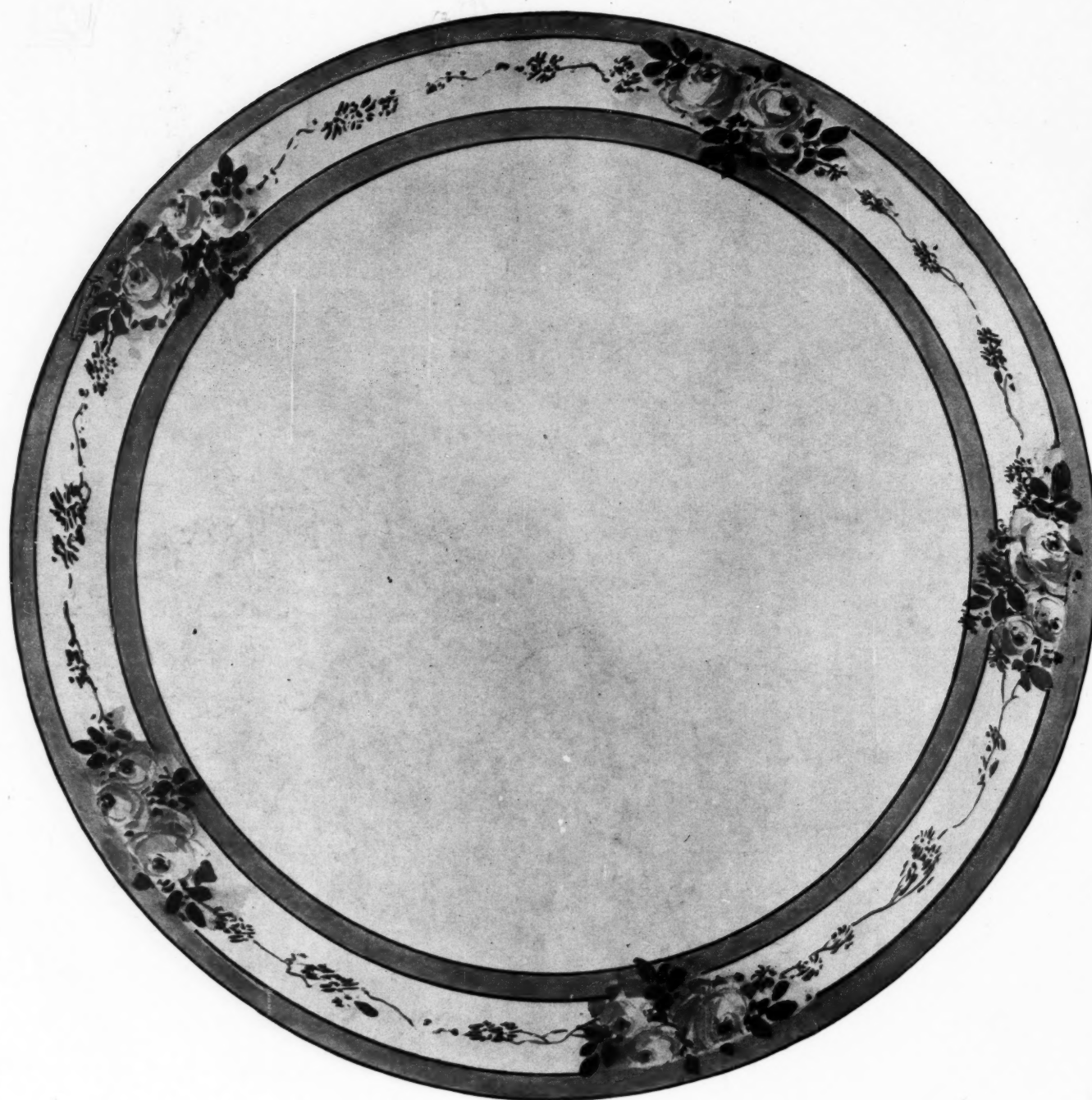
BREAD AND BUTTER PLATE, (Page 3)

Kathryn E. Cherry

PAIN'T roses with Yellow for Painting and a little Yellow Brown; the leaves are Apple Green, Yellow Green and Brown Green; the stems are Brown Green and Yellow Green;

the band is Gold; then fire.

Second Fire—Paint background back of border with Yellow for Painting and a little Apple Green; retouch the flowers again with Yellow Brown and a little Apple Green, the centers with Yellow Red.

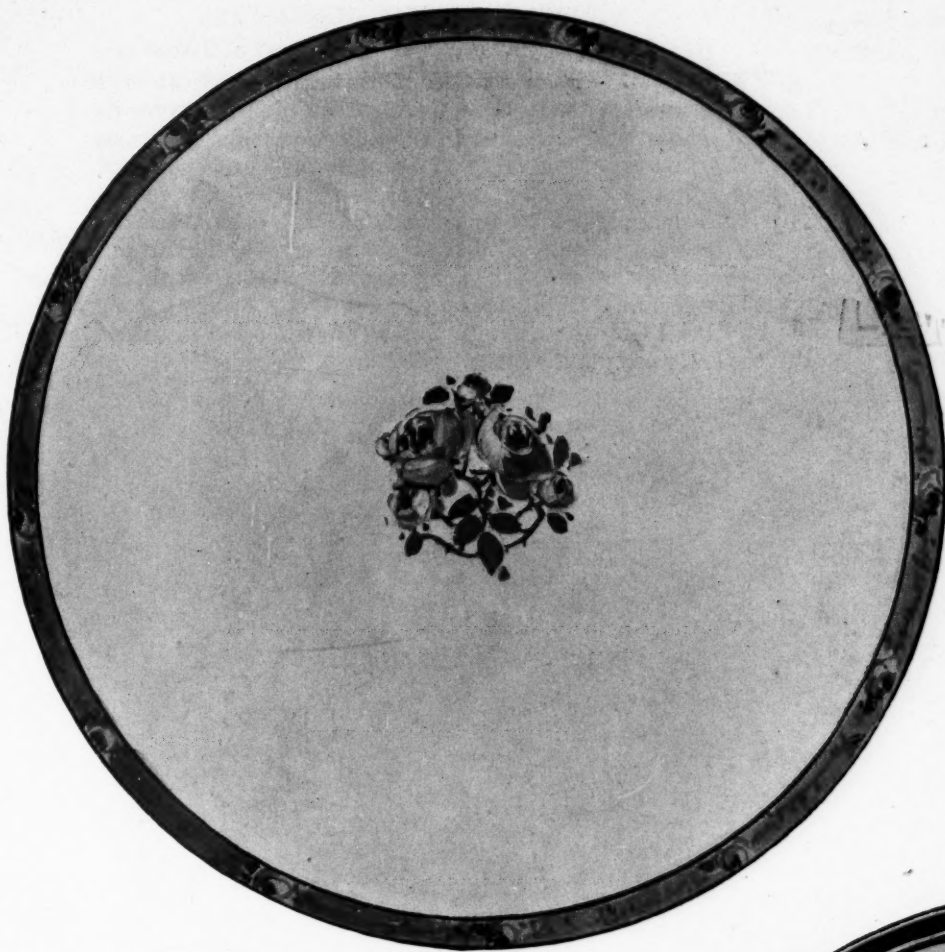


PLATE, ROSES AND GOLD ASTERS—KATHRYN E. CHERRY

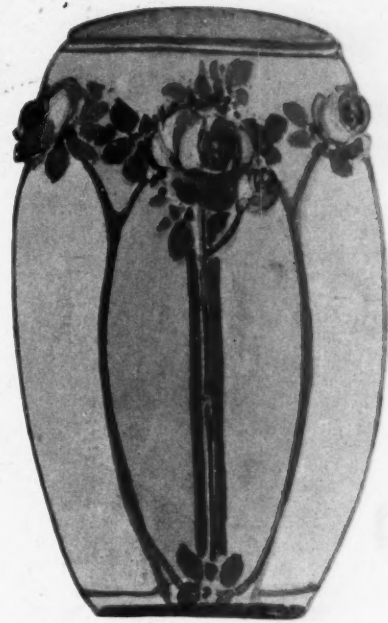
PAIN'T the roses in with Rose and the leaves with Apple Green and a little Shading Green; then paint in the small asters with Gold and the narrow lines with Gold; then fire.

Second Fire—Paint in the bands with Apple Green and a

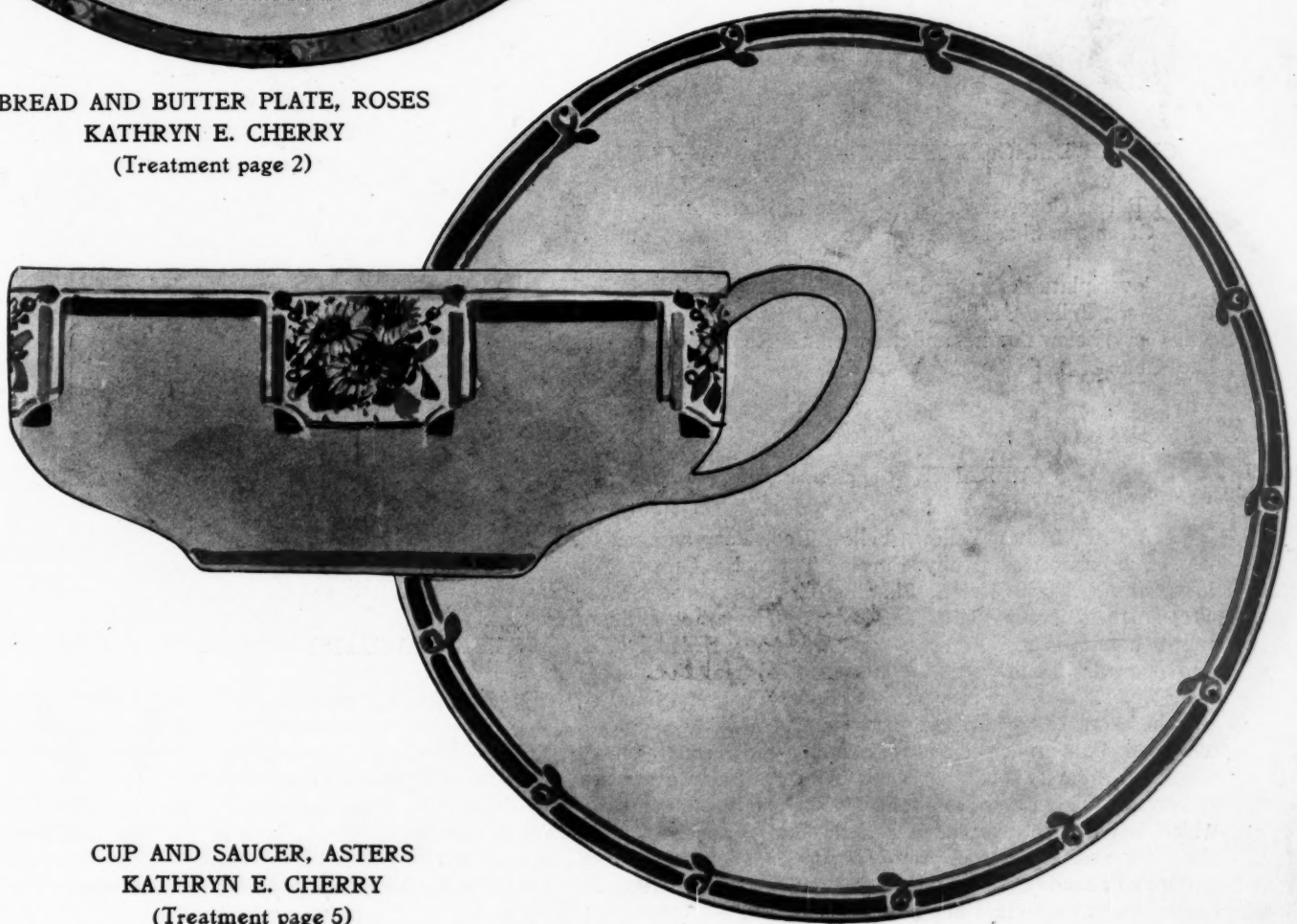
little Grey for Flesh, then shade roses with Rose and a very little Blood Red and Mauve; then go over the leaves again to shade them with Shading Green and Apple Green.



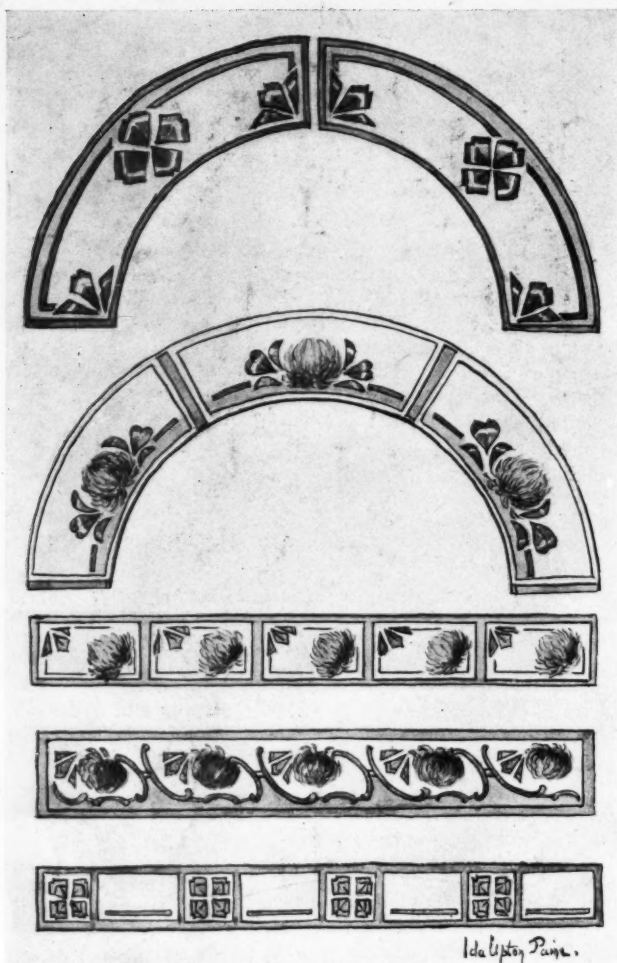
BREAD AND BUTTER PLATE, ROSES
KATHRYN E. CHERRY
(Treatment page 2)



SALT AND PEPPER, ROSES
KATHRYN E. CHERRY
(Treatment page 5)



CUP AND SAUCER, ASTERS
KATHRYN E. CHERRY
(Treatment page 5)



CLOVER DESIGN BORDERS—IDA UPTON PAINE

FOUR leaf clover border and plate border: Leaves Yellow Green and Shading Green, bands Yellow Green, outlines Gold.

Clover plate border and two straight borders: Blood Red for flowers, Yellow Green and Shading Green for leaves, general tint Ivory, below flowers, and small panels Russian Green, outlines Gold.



CURRANTS (Supplement)

Jeanne M. Stewart

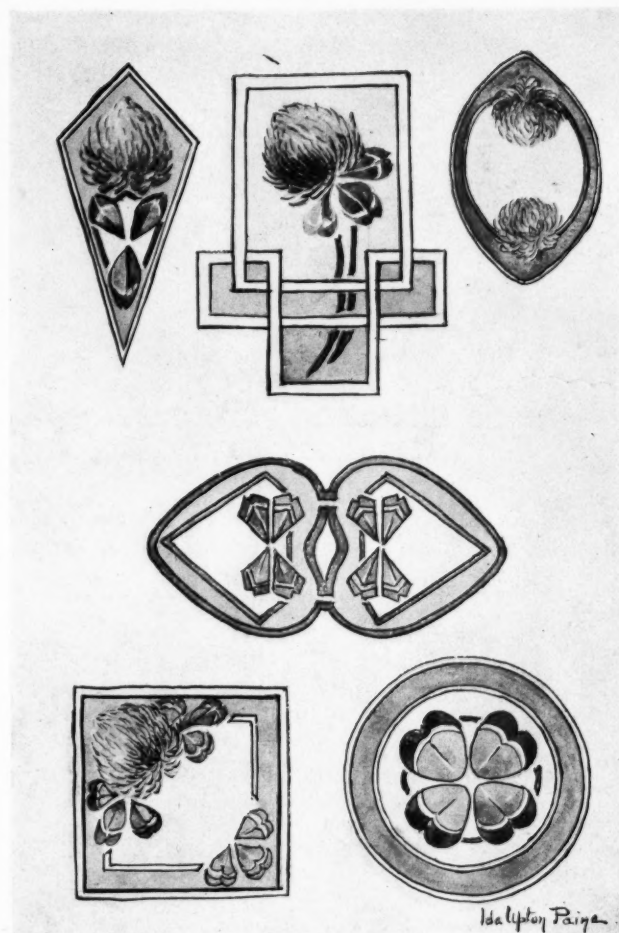
PALETTE, Lemon Yellow, Yellow Red, Pompadour Red, Pompeian Red, Ruby Purple, Turquoise Green, Yellow Green, Brown Green, Shading Green, Yellow Brown, Wood Brown, Ivory Yellow and Grey. The most brilliant red in berries is made of two parts Pompadour Red No. 23 and one part Yellow Red. The next darker is Pompadour Red No. 23 and the very darkest Stewart's Pompeian Red to which one-third as much Ruby Purple has been added. The high lights are wiped out very carefully with small pointed shader and care should be taken to represent transparency in berries. The leaves have somewhat of the blue green tones which is obtained by mixing a little Turquoise Green with the other greens. A cool grey green is good for background and may be made by mixing any of the Greens with Stewart's Grey. Currants should not be fired too hard.

PUSSY WILLOW (Page 1)

Lena E. Hanscom

THE stems are quite a reddish brown; use Dark Brown 2 parts and Blood Red 1 part. Use Finishing Brown for the bracts, which are just a dull, dark brown. For the pussy willows use Copenhagen Grey 1 part and Pearl Grey 1 part.

Second Fire—Dust the shadowy side of the pussy willows with Copenhagen Grey 3 parts and Black 1 part. Warm the lighter side by dusting very faintly with Pearl Grey 1 part and Primrose Yellow 1 part. Shade the stems and bracts with Finishing Brown. For the background use Ivory Yellow 2 parts and Pearl Grey 1 part, with Yellow Brown dusted in around the lower parts of the stems.



SEMI-NATURALISTIC DESIGNS—IDA UPTON PAINE

PAIN'T four leaf clover designs with Yellow Green and Shading Green; tints Ivory, deeper tints Yellow Green; outlines, Gold. Or may be done entirely with Roman and Green Gold, with black outlines.

Paint clover designs with Roman and Green Gold, excepting flowers, which may be Blood Red pale, outlines Black. Or flowers may be Blood Red, leaves Yellow Green and Shading Green, tints Ivory, deeper tints deeper Ivory, Gold or Black outlines.

SALT AND PEPPER (Page 3)

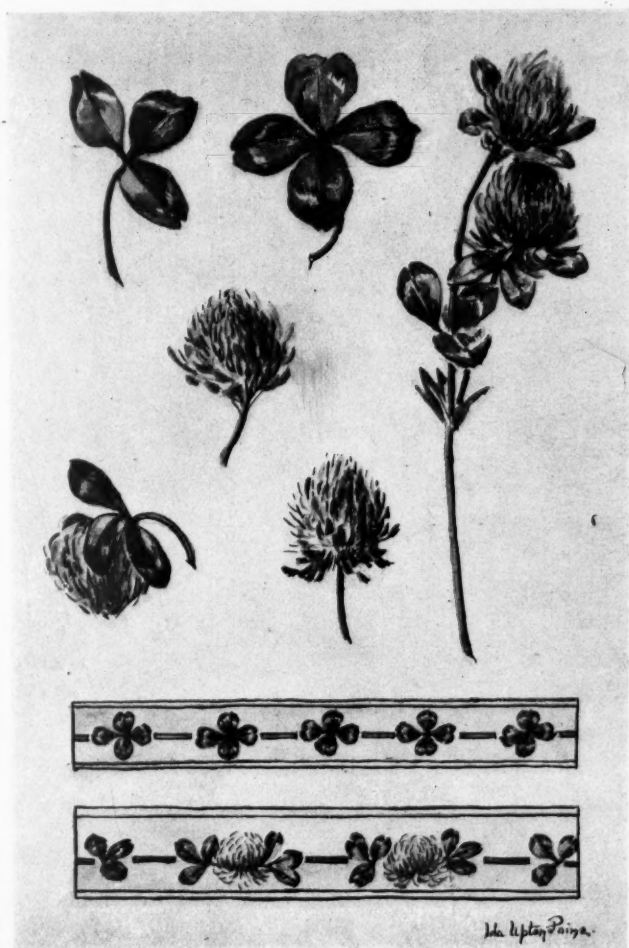
Kathryn E. Cherry

PLACE design in two repeats. Paint roses with Pink and the leaves with Shading Green and Copenhagen Blue; the stems, Copenhagen Blue with just a bit of Apple Green; the bands are Gold.

Second Fire—Paint background back of design with a thin wash of Apple Green and a bit of Copenhagen Blue.



The road systems of the Panama-Pacific International Exposition will form a part of an artistic color scheme. A material that will be widely used will be the "red rock" indigenous to California, the rich tint of which will lessen the glare and add to the warmth and color of the grounds.



CLOVER STUDIES AND DESIGNS—IDA UPTON PAINE

FOUR leaf clover border: Paint leaves and bands Yellow Green and Shading Green, tint Ivory, outline Black.

Clover blossom border: Paint leaves and bands Yellow Green and Shading Green, flowers Blood Red pale, tint Ivory, outlines Gold.

Clover blossoms may be painted with Rose and Ruby Purple, leaves Yellow Green and Shading Green.



"BLACK COFFEE" POT

Ida Upton Paine

LAY in clover with Ruby Purple, adding a touch of Banding Blue to deepest accents. Moss Green, Brown Green and Shading Green for leaves, Deep Blue Green for tint around flowers. Tint coffee pot Ivory and one-fourth Yellow Brown, then fire.

Second Fire—Touch up flowers with same colors, and outline bands with Chestnut Brown. Repeat design on the other side of coffee pot.



CUP AND SAUCER (Page 3)

Kathryn E. Cherry

PAINTE asters with Turquoise Blue, Mauve; the centers are Yellow for Painting and Yellow Brown; the leaves are Yellow Green and a little Grey for Flesh; the buds are Yellow Brown Green and a little Green; the bands are Gold and put in with Green Gold on the saucer; the buds are Yellow Green and a little Grey for Flesh, with the color in buds touched in with Mauve.

Second Fire—Go over the Gold again. Paint the background of the cup with a light wash of Apple Green and a little Yellow for Painting.



CELERY OR SPOON TRAY, VIOLETS—KATHRYN E. CHERRY

(Treatment page 7).

CELERY OR SPOON TRAY (Page 6)

Kathryn E. Cherry

PAIN'T violets with Turquoise Blue and Mauve for the lighter ones, then use Mauve and Banding Blue for the darker ones; leaves are Apple Green, Shading Green and Yellow

Green. The color in band back of flowers is Copenhagen Blue with just a bit of Apple Green. Stems are Shading Green.

Second Fire—Use same colors used in first firing. Paint center of tray with Lemon Yellow, Mauve and Copenhagen Blue. Put the dark touches back of flowers with Shading Green and Copenhagen Blue.



PLATE, SEA SHELLS—KATHRYN E. CHERRY

PAIN'T the shells with Yellow, Yellow Brown, Brown Green, Auburn Brown, Blood Red, Violet; the coral is Yellow Brown. Background is Yellow, Violet, Banding Blue. The darkest touches are Brown Green, Yellow Green and Violet.

Second Fire—Over the large shell paint a thin wash of Albert Yellow. Shade with Violet and Brown Green and a little Yellow Brown. Go over the places where it needs working darker, then go over the background again.



SYRUP PITCHER—ALBERT W, HECKMAN

To be carried out in Gold, Yellow Brown and Green. The flowers are Albert Yellow, Yellow Brown and Carnation. Leaves and buds are Yellow Green. The formation of the rattle-snake weed flower is very much like that of the Dandelion.



BOWL, ANEMONE OR WIND FLOWER—ALBERT W. HECKMAN

The Black lines and unit are of Gold. The flowers in the panels are a delicate pink. Buds and stems are a Bluish Green.

